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JORDAN BOEHM IN RECITAL

An Abstract of a Recital
Submitted
in Partial Fulfillment
of the Requirements for the degree
Master of Music

Jordan Boehm
University of Northern Iowa
May, 2016

This Study by: Jordan Boehm

Entitled: Jordan Boehm in Recital

has been approved as meeting the thesis requirement for
the Degree of Master of Music

Date

Dr. Randy Grabowski, Chair, Thesis Committee

Date

Dr. Anthony Williams, Thesis Committee Member

Date

Dr. Melinda Boyd, Thesis Committee Member

Date

Dr. Kavita R. Dhanwada, Dean, Graduate College

This Recital Performance by: Jordan Boehm

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ABSTRACT

This recital was presented in accordance with the University of Northern Iowa's requirements for the Masters of Music degree in performance. It was held in Davis Hall on the campus of the University of Northern Iowa on February 25, 2016. Jordan Boehm, trumpet, performed with collaborators Daniel Meier, Dr. Polina Khatsko, Dr. Anthony Williams, Dr. Tina Su, and Dr. Jesse Orth. The requirements stipulate that a full-length recital (approximately sixty minutes in total duration) must be presented by the student to demonstrate ability on his instrument as well as knowledge and understanding of repertoire. To meet with expectations, the pieces discussed herein have been carefully chosen. Each composition allows the performer to showcase an understanding of multiple styles and eras, and diverse origins often times removed from the mainstream repertoire. Below, these works are presented in performance order.

Sorcerers and Wizards (Bertrand Moren)

Bertrand Moren was born in Vetroz, Switzerland on June 26, 1976. His studies included piano performance and pedagogy, composition and harmony, and trombone. He studied piano with Edith Fischer, composition and history at the Sion Conservatory, and obtained a degree in trombone from the Geneva Conservatory. He has earned accolades in these fields, as well as for being a respected conductor.

As stated on his publisher's website, "he [Moren] has won many prizes on the trombone, including the Swiss Brass Soloists' Competition, the Swiss Entertainment

Contest, and the Swiss Youth Music Competition.”¹ Currently, he performs in multiple ensembles, ranging from chamber groups to brass bands and symphonies. This includes Brass Band 13 Etoiles, one of the most decorated brass bands in Switzerland, where Moren is currently the principal trombonist. In addition to his activities as a performer, Moren is a prolific composer and respected conductor. According to publisher Robert Martin, Bertrand Moren has written more than “60 works for wind band and various formations of brass.”² A winner of various awards, his works have been commissioned by many organizations, including the Swiss Brass Band Championships and European Brass Band Championships. In 1999, a CD including fifteen of his works for band and quartet entitled *The Joy of Youth* was released. Moren’s conducting career is also tied to the brass band. He became the conductor of Brass Band Concordia in Bagnes in 1998, and since 2002 he has also conducted the Brass Band Marcelline.³ Both of these ensembles are categorized as first flight ensembles.

Sorcerers and Wizards was written for the Swiss flugelhorn player Claude Romailier, who is known for playing in brass bands. A tonal piece for flugelhorn, trumpet, or cornet and piano, *Sorcerers* runs almost nine minutes and consists of three

¹ “Moren Bertrand (Composer),” Editions Marc Reift, <http://www.reift.ch/composer/Moren-/74> (accessed September 24, 2015).

² Robert Martin, “Bertrand Moren,” <https://www.edrmartin.com/en/bio-bertrand-moren-2247/> (accessed September 25, 2015).

³ “Moren Bertrand (Composer),” Editions Marc Reift.

large sections: a slow introduction, a technical up-tempo portion, and finally an area that pushes tempo and technique even farther while becoming much more melodic and alternating meter. The composition opens with multiple iterations of a theme followed by a cadenza that leads into the middle of the piece. This section is very technical and does not reference the earlier material. A transition into the next portion occurs in the form of another cadenza that moves the piece to new melodic material. This new theme is the basis for the remainder of the piece and again shows off the technical ability of the player as well as extreme ranges of the instrument.

Performing *Sorcerers and Wizards* presents several challenges that are specifically related to range on the flugelhorn. In many places the range reaches Bb5 in a melodic and technical manner. The opening also uses C6, the top of the standard concert range, and in multiple instances elsewhere in the piece. The optional pedal C (C3) means that this piece has a very large range that is only accessible on a flugelhorn. While the use of the low register is very characteristic of flugelhorn playing, there are other aspects that are not. The aforementioned upper register playing and intense technical passages are rarely written for the flugelhorn. Paired with the moving registers, rapid dynamic and tempo changes are not only difficult but push the performer to their limits.

Cantabile et Scherzetto (Philippe Gaubert)

Philippe Gaubert (1879-1941) was a French flutist, conductor, educator, and composer. Born to a musical family, David Patmore tells us that Gaubert, “initially studied the violin; but at the age of seven, at his own request, he started to learn the flute

after his family had moved to Paris.”⁴ This instrument provided him with an entrance point into the world of professional music, and a very prominent, prolific, and varied career.

Gaubert’s flute studies began with Jules Taffanel, and continued with Taffanel’s son, the celebrated flutist Paul Taffanel. Gaubert would go on to win first prize for flute at the Paris Conservatoire under the tutelage of Taffanel while also studying composition separately at the university.⁵ After completing his studies at the Conservatoire, Gaubert won orchestral positions and was viewed as an outstanding soloist. Alongside his successful career as a performer, Gaubert’s conducting was also recognized for its high quality when, according to Blakeman, “in 1913, he joined the conducting corps of the Paris Opera,” where he eventually became chief conductor in 1924.⁶ During his career as a conductor, his ensembles created multiple recordings that are still in existence. In 1923, Gaubert ceased professional performances on flute but continued the sole pursuit of conducting.

As an educator, Gaubert was tied to the Paris Conservatory, where he became the flute professor in 1919. He maintained his professorship on that instrument until 1931,

⁴ David Patmore, “Philippe Gaubert,” Naxos, http://www.naxos.com/person/Philippe_Gaubert_23284/23284.htm (accessed September 22, 2015).

⁵ Edward Blakeman, “Gaubert, Philippe,” Grove Music Online, www.oxfordmusiconline.com/subscriber/article/grove/music/44129 (accessed September 22, 2015).

⁶ Ibid.

when he vacated the post to become the conducting professor. A method book for the flute, accredited to both Paul Taffanel and Gaubert, is still in use as of 2016. Gaubert is remembered primarily for his flute works, many of which were in chamber music settings. However, Blakeman states that Gaubert “was a prolific composer, not only of flute music, but also of operas, ballets, orchestral works, and songs.”⁷

Cantabile et Scherzetto, written in 1909 for trumpet and piano, is a departure from Gaubert’s catalogue of compositions in that it does not contain a flute. As the title suggests, it is arranged in two contrasting sections: the cantabile (slow) and the scherzetto (fast). The former is a beautiful and powerful ballad that focuses on musicality and tone. This is perhaps an allusion to the first portion of an opera aria, also known as cantabile. The latter is a complete stylistic change into a technical and articulate dance that focuses on the need to play with a fast, delicate triple tongue.

Emotional playing is front and center for the cantabile portion, with rubato implied throughout. Relatively few instances of this are actually notated in the music, leaving specific alterations to the discretion of the performer. It is a highly chromatic section that contains a repeated theme that gives the cantabile an overall form of ABA¹.

A drastic change in style and tempo signifies the beginning of the scherzetto. This section presents the difficulty of maintaining a light articulation in the low register while also multiple tonguing. Drastic dynamic shaping is also called for, much of which follows the shape of the melodic line. Similar to the cantabile, the scherzetto is in ABA¹

⁷ Blakeman, “Gaubert, Philippe.”

form, but it is followed by a coda based on the tongued triplet passage. The work concludes with a powerful cadenza.

Café 1930, Tanti Anni Primi, & Butcher's Death (Astor Piazzolla)

Astor Piazzolla (1921-1992) was an Argentinian composer born to parents of Italian heritage. Piazzolla's family moved to New York in 1924 where he gained his early musical experiences. The preface to *L'histoire du Tango* sheds some light on these early years, where Piazzolla writes: "it was the time of prohibition and the mafia . . . I hung around the streets more than I went to school . . . my musical world gradually grew up around jazz, Duke Ellington and Cab Calloway who I managed to hear at the door of the Cotton Club, although I was both too young and too poor to go in."⁸ This type of informal education is viewed as very common for jazz musicians of the era, and often would lend itself to the birth of innovation.

In 1929, his father gave Piazzolla a bandoneon for his ninth birthday. He had his first recording experience in New York at the end of November, 1931, after only playing the instrument for a little over two years.⁹ His prodigious talent on the bandoneon was further recognized when, "at the age of fourteen he was hired by Carlos Gardél (the

⁸ Astor Piazzolla, *L'histoire du Tango* (Paris, Editions Henry Lemoine, 1998).

⁹ Ibid.

undisputed king of classical tango) to play in the film, *El Did Que Me Quieras*” as noted in the Encyclopedia of Popular Music.¹⁰

Piazzolla’s family returned to Argentina in 1936, where his development increased through study with masters of composition. They included Alberto Ginestera, with whom he began studying in 1941, as well as with the piano instructor Raúl Spivak, starting in 1943. Shortly thereafter, according to Cliff Eisen, “in 1944 Piazzolla . . . form[ed] the Orquesta del 46 as a vehicle for his own compositions.”¹¹ This was one of many groups that he would front over the years, many of which would have rather unique instrumentation that would lend themselves to Piazzolla’s diverse and innovative writing style.

After years of continuing to work as both composer and performer, Piazzolla’s outlook on his own progress and future dimmed somewhat. As stated by Pessinis and Kuri, “[Piazzolla] decides to drop the bandoneon to dedicate himself to write and pursue his musical studies.”¹² Things changed drastically for him, however, in 1953 when his composition *Buenos Aires* won the Fabien Sevitzky competition. The piece was controversial at the time, with accounts of fist-fights occurring due to the inclusion of the

¹⁰ Encyclopedia of Popular Music, “Piazzolla, Astor,” in Oxford Music Online, 2015, <http://www.oxfordmusiconline.com/subscriber/article/epm/21949> (accessed September 20, 2015).

¹¹ Cliff Eisen, “Piazzolla, Astor,” *Grove Music Online*, www.oxfordmusiconline.com/subscriber/article/grove/music/45192 (accessed September 20, 2015).

¹² Jorge Pessinis and Carlos Kuri, “Astor Piazzolla: Chronology of a Revolution,” [piazzolla.org](http://www.piazzolla.org/biography/biography-english.html), <http://www.piazzolla.org/biography/biography-english.html> (accessed September 20, 2015).

bandoneon with the standard instrumentation of the orchestra. Winning this competition was a watershed moment for Piazzolla. He was awarded a scholarship by the French government to travel to Paris and study with composer and educator Nadia Boulanger. Boulanger redirected him back to the tango, advice which he took to heart. After his year in France ended, Piazzolla returned to Buenos Aires in 1955.

Piazzolla's overall style was very different from the established constructs that traditionalists expected in a tango. He often "includ[ed] fugue, extreme chromaticism, dissonance, elements of jazz and, at times, expanded instrumentation" in his works relates Eisen.¹³ These departures from tradition often angered and alienated the older and more traditional audiences as well as other composers of the tango. Piazzolla's writing was so unique amongst the other voices of Argentinian tango that a new genre, called *nuevo tango* (new tango), was created to describe his works.

L'Histoire du Tango is a tango suite written by Piazzolla in 1986. It consists of four pieces originally for flute and guitar, including "Café 1930." The collection has become very popular and has been arranged for multiple instrumentations including clarinet and piano, saxophone and piano, flute and piano, saxophone or clarinet quartets, flute and harp, violin and piano, and more.¹⁴ Challenges for the trumpet player in "Café 1930" include agile, fast passages that require delicate articulation, awkward finger

¹³ Eisen, "Piazzolla, Astor."

¹⁴ Piazzolla, *L'histoire du Tango*.

patterns, and difficult intervals. These technical obstacles combined with endurance concerns provide an intense experience.

Tanti Anni Primi (Ave Maria) was written by Piazzolla in 1984. The piece was composed for the film *Enrico IV (Henry IV)*, which was based on the three-act play of the same name by Luigi Pirandello and relates to the 11th-century Holy Roman emperor Henry IV. The plot of the play revolves around a man, believed to be mad, who thinks he is the long dead monarch. It is a rather dark play that, at first glance, has some parallels to Don Quixote but turns out to be much deeper. In 1984, Piazzolla was hired to compose music for the film adaptation the Pirandello play. The theme he used for the character Matilda (the main love interest in the play) became the piece *Tanti Anni Primi*. Originally written for oboe and piano, the piece is very lyrical and beautiful, making use of the singing quality of the instrument. To keep this sense of warmth and lyricism, the flugelhorn has been selected rather than the trumpet.

Butcher's Death first appeared on the album *The Rough Dancer and the Cyclical Night* (Tango Apasionado) recorded in 1987. According to Pessinis and Kuri, “the music of *The Rough Dancer and the Cyclical Night* was commissioned by Intar Hispanic American Arts Center for the production of Tango Apasionado.”¹⁵ Recorded with a sextet, including Piazzolla on bandoneon, this tango is a great example of his compositional style. The rhythm section and portions of the other voices are clearly influenced by jazz, including the slight swing of the eighth-note lines. This means the performer must pay close attention to stylistic playing, perhaps even pushing it to its

¹⁵ Pessinis and Kuri, “Astor Piazzolla.”

limits. While rather short and technically accessible, *Butcher's Death* is an intense exercise in style.

Concerto in C Major, Opus 9, no. 9 (Tomaso Albinoni)

Tomaso Albinoni (1671-1751) was a musician and composer, active in Venice during the Baroque period. His father, Antonio, inherited a business that was successful enough to allow Tomaso the opportunity to study music, specializing in the violin and composition. These studies took time and energy away from the family stationery business, and in his will, Tomaso's father gave the business to the second oldest son rather than to Tomaso. Now forced to begin composing as a means of income rather than just for pleasure, Albinoni ceased referring to himself as an amateur. This change was visibly apparent in his works, as Michael Talbot points out, "after 1709 the tell-tale word 'dilettante' [amateur] disappeared from Tomaso's title-pages."¹⁶ The prolific output that he generated as a composer allowed Albinoni to earn a living as an independent composer rather than being supported by an institution, as was common at the time.

It is believed that Albinoni had a rather balanced catalogue between vocal and instrumental composition, including eighty-one operas, with Michael Talbot stating that

¹⁶ Michael Talbot, *Tomaso Albinoni: The Venetian Composer and His World* (Oxford: Clarendon Press, 1990), 29.

“the libretto of his penultimate opera *Candalide* (1734) describes it as his 80th.”¹⁷ Today, however, not all of these are accounted for, most likely due to time and war. The rest of his output, as catalogued by Talbot, includes nearly fifty solo cantatas, one-hundred sonatas, fifty-nine concertos, and eight sinfonias.¹⁸

Albinoni’s musical style is unique because he spent a vast majority of his life in Venice and was not known to associate widely in other musical circles. This is very different from a number of other composers during this time who were influenced by the concepts made popular by Antonio Vivaldi. Albinoni developed rules and conventions of his own that can be found throughout his works. Among these for example, Talbot notes, “the immediate, literal repetition of the opening phrase of a period in a different key as a simple means of modulating.”¹⁹ Reliance on previously devised musical concepts and his own style, paired with a disinterest in borrowing others’ ideas, led to a unique sound.

Although his compositional style is often viewed as almost archaic and boring for its time, Albinoni did innovate in his use of the oboe. Talbot states that “Albinoni was particularly fond of the oboe, a relatively new introduction in Italy, and is credited with being the first Italian to compose oboe concertos (Opus 7, 1715).”²⁰ His Opus 7 and 9

¹⁷ Michael Talbot, “Albinoni, Tomaso Giovanni,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00461> (accessed September 7, 2015).

¹⁸ Talbot, “Albinoni, Tomaso Giovanni.”

¹⁹ Ibid.

²⁰ “Baroque Composers and Musicians: Tomaso Albinoni,” [baroquemusic.org](http://www.baroquemusic.org/bqxalb.html), <http://www.baroquemusic.org/bqxalb.html> (accessed September 5, 2015).

include selections for solo oboe as well as duets. Opus 9, published in 1722, was Albinoni's final published instrumental collection. After this point, his output focused on vocal music, although some works would include differing instrumentation.

The piece performed on this recital is the Concerto in C Major, Opus 9, no. 9. It was originally written for strings and two oboes but has been arranged by David Marlatt for piano and two piccolo trumpets. It follows the standard concerto form of three movements, arranged fast-slow-fast, with the final [movement] in ternary (3/8). The original concerto was dedicated to Maximilian Emmanuel, a noted oboist of the time. An interesting feature of the Concerto in C Major is the noticeable interplay between the violin and the soloists, which is absent from a majority of the works of the time. In his arrangement of the piece, David Marlatt provides his view in a preface, stating that "Albinoni's use of the solo oboes and violins as partners, instead of relegating the strings to a purely secondary role as the accompaniment to an oboe solo/duet, is what makes this work more of a chamber piece rather than a duet with accompaniment."²¹ An example of this can be seen in measures 82-83 of the first movement. The soloists have a much simpler part that could be described as a chordal accompaniment, while the violin (or piano in this arrangement) has a much more active idea reminiscent of the melodic material from the opening. Movement three, measures 149-152, also shows this in the

²¹ Albinoni, *Concerto in C Major*, Opus 9, no. 9 (Markham, ON: Eighth Note Publications, 2009).

arrangement, with the soloists outlining the chords on the downbeat while the piano contains the melodic arpeggiations in the right hand.

Adapting this work for the trumpet can be problematic. It is common for Baroque oboe works to be added to the trumpet repertoire, but the difficulty arises in the technical, range and endurance aspects of the composition. To help facilitate the dexterous playing necessary in the upper-register, a majority of players utilize the piccolo trumpet. While this does not make the constant upper-register playing any easier, it makes the slotting more stable and fast passages simpler. Most adaptations are kept identical to the original, but in this case Marlatt has replaced some more superfluous passages with rests to accommodate the stresses of the piece.

Pitch Black (Jacob ter Veldhuis)

Jacob ter Veldhuis was born on November 14, 1951. The Dutch composer has risen to prominence due to his new and creative ideas and is widely known as ‘JacobTV.’ This name could be seen as a simplification of his actual name, ter Veldhuis to TV, but may also be in reference to his abundant use of multimedia sources in his music. Ter Veldhuis began his musical career as a rock musician, but he also pursued composition at the Groningen Conservatory, where his training included flute, French horn, and

electronic music.²² In 1980, ter Veldhuis won the Composition prize of the Netherlands, and transitioned to a career as a full time composer.

Considered an avant-garde (avant pop) composer known for writing in tonal systems, ter Veldhuis often incorporates different types of multimedia. This can be anything from a backing track and remixed interviews/speeches, to video compilations, and more. These techniques culminated in his composition *Paradiso*, which is known as a video oratorio.

A believer in the aesthetic beauty of music, he has often estranged himself from other groups of composers in the field of modern classically-inspired music, with some of them accusing him of “musical terrorism.”²³ Ter Veldhuis wrote that “art became progressively more conceptual and harder to swallow.”²⁴ In terms of his music, ter Veldhuis could be said to create a work of art that is not only aesthetically pleasing, but presents a thought-provoking social narrative in a manner that is very direct. The composer uses tonal systems to achieve a desired sound and he has stated that “the lust for dissonance in contemporary music is hardly what I would call ‘aesthetically pleasing;’ dissonance has, in my opinion, been totally devalued as a manner of expression.”²⁵ These

²² “Jacob ter Veldhuis,” Peer Music Classical, <http://www.peermusicclassical.com/composer/composerdetail.cfm?detail=terveldhuis> (accessed September 24, 2015).

²³ “Composer Bio,” JacobTV, <http://www.baroquemusic.org/bqxalb.html> (accessed September 24, 2015).

²⁴ “Jacob ter Veldhuis,” Peer Music Classical.

²⁵ Ibid.

things are apparent even in a medium as contemporary as the electroacoustic genre of *Pitch Black*, where tonal centers are easily recognizable and the tension is created mainly through the remixed vocal track rather than harmonic dissonance.

Ter Veldhuis' *Pitch Black* was written in 1998 for the Aurelia Quartet, a saxophone quartet that originally consisted of four Dutchmen. The piece was commissioned by the Almelo Chamber Music Society and the Dutch Fund for the Creation of Music.²⁶ It is scored for four saxophones and boombox, but has been arranged for brass quartet and boombox at the request of Australian trumpet player Clint Allen. The boombox is used to amplify the remixed track of one of Chet Baker's final interviews. Baker was an American jazz trumpet player and vocalist with a history of substance abuse. The topics of the interview include his incarceration, auditioning for Charlie Parker, playing without drums, and other aspects of his career. Specifically mentioned is Baker recalling being "locked up in '62" when he was accused and convicted of forging prescriptions in England.²⁷ Baker's career surged again in the 1980s until his death on May 13, 1988 after falling from a hotel window in Amsterdam.

The composer's notes to *Pitch Black* accentuate the dual importance of the ensemble and the recording. This provides the performers with a consideration they may not have previously encountered, with amplification of the quartet specified as a potential

²⁶ Jacob ter Veldhuis, *Pitch Black*, Doorn, the Netherlands: JacobTV, 1998.

²⁷ Ibid.; *Encyclopedia of Popular Music*, "Baker, Chet," in Grove Music Online, <http://www.oxfordmusiconline.com/subscriber/article/epm/1246> (accessed September 28, 2015).

necessity. The remixed track is meant to emulate a much older sound, and is not a high-end digital version, making clarity another consideration. To attain balance and clarity, the ensemble requires monitors to adequately check sound throughout the performance space. The original part also has measures containing well over an octave in registers not meant for the trumpet, meaning the performer has to adjust accordingly. Finally, it is much easier for a brass instrument to overpower the audio track than for a woodwind. This is a challenge for each player, and is why monitors and individual amplification may be required.

As a trumpet player in a piece originally intended for saxophones, the main challenges are note length, register dexterity and balance. Many passages are meant to be staccato while others are almost to the point of being slap-tongued. It is important to play notes as short as possible while maintaining pitch clarity and approaching near-impossible techniques for the trumpeter. Excessive intervallic leaps provide additional concerns. A final test of the player's skill is accomplishing all this while not overpowering the audio track.

The program for this recital presents music that is interesting for both the audience and performer. Many different genres and eras of music history are represented, from Albinoni in the Baroque era, to Jacob ter Veldhuis's *Pitch Black*, a modern work that breaks into the electroacoustic genre. Each piece has a distinct style that differs from the others to give a shape and identity to the performance. Overall, each piece presents challenges and learning experiences. Endurance and range are addressed in many recitals

(including this one), but often times the programming represents certain aspects of playing multiple times. By performing not only diverse styles, but pieces that require the performer to over emphasize style, the performer becomes much more aware of every small aspect of playing such as articulation, phrasing, and sound effects.

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ter Veldhuis, Jacob. *Pitch Black*. Doorn, the Netherlands: JacobTV, 1998.



Jordan Boehm, Trumpet

with
Polina Khatsko, piano

and

Anthony Williams, Trombone
Yu-Ting Su, Horn
Jesse Orth, Tuba
Daniel Meier, Trumpet

Program

Sorcerers and Wizards (2009).....Bertrand Moren (1976)

Cantabile et Scherzetto (1909).....Philippe Gaubert (1879-1941)

3 By Piazzola.....Astor Piazzolla (1921-1992)
 Café 1930 (1986)
 Tanti Anni Primi (1984)
 Butcher's Death (1987)

INTERMISSION

Concerto in C Major, Opus 9, No. 9 (1722).....Tomaso Albinoni
 I. Allegro (1671-1751)

Daniel Meier, Piccolo Trumpet

Pitch Black (1998).....Jacob ter Veldhuis (1951)

Yu-Ting Su, Horn
Anthony Williams, Trombone
Jesse Orth, Tuba

Pitch Black

Yeah I was locked up in '62
 It was pitch black in there you know
 And you couldn't see anything
 comin' out of the sunlight
 My eyes got used to the darkness
 I looked around
 and then I saw...
 I saw...
 Ooh I saw...
 forty trumpet players!
 in there!
 Yeah nono
 Yeah nono
 All the trumpet players in LA you know
 I saw Dizzy & Miles & Oh I guess
 Lee Morgan and all those guys you know
 Forty!
 forty trumpet players
 nono I mean sixty

 I managed to survive
 and really that's a
 Yeah I was locked up
 It was pitch black in there you know
 People are...
 People are...
 Hhh but
 I got through it
 I have the feeling here that huh
 's much more freedom
 Uuh
 People are not so uptight
 about petty things

 A permanent 24 hour party going on all year

 Without drums
 Without drums

And really without drums
I would call that more cool, without drums

Well that was it!
Pitch Black
Yeah I was locked up in '62
It was pitch black in there you know
And you couldn't see anything
comin' out of the sunlight
My eyes got used to the darkness
I looked around
and then I saw...